

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 31 May 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXXIV

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) Target correlation for this session is rated as low to moderate. The remote viewer had an emotional impression that he had "found" the right target but was unable to adequately concentrate and focus due to distractions. Ambient room noise contributed to his inability to concentrate.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. The designated target was not used due to administrative error. An alternate target was selected.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXXIV

TIME #28: This will be a remote viewing session. (Edited for security.)

PAUSE

+04 #28: Okay, #20.5 is now, right now, at the target site. He is observing the area, interacting with the target, concentrating on the target. . . Look at the target with him and. . . describe the target to me.

PAUSE

#1: I'm hearing a lot of people walking around more than anything else right now.

PAUSE

+07 I'm having a hard time concentrating, #11.

PAUSE

#28: Just take your time. (Not audible) something. Describe it to me.

PAUSE

+09 #1: I see a . . . sort of a circle.

#28: Fine.

#1: And its a shimmering circle

#28: Go on.

#1: Like a, let's see, out of . . a . . metallic cover. . . It looks silver. . color type. Silver.

PAUSE

It looks a . . . a lot like a soup ladle. Its far away.

PAUSE

#1: Let's see. . . . I have a . . . a . . .

PAUSE

+10 I sense some. . . some sort of plants. Only they are bright; light colored leaves. Tall plants. . . I see . . . its like some. . some kind of a rose petal design. Scallops. Sort of a scallop design. It looks like its cloth.

PAUSE

+12 #28: Do you perceive the target as inside or outside?

#1: Ah. . . I feel like I'm outside.

PAUSE

I just got kind of a . . . I'm seeing all kinds of lines, but its hard to tell what they are. ✓

PAUSE

I see. . . I see some straight lines going across the shimmering circle. . . criss-crossing it.

#28: Where's #20.5 in relationship to this (not audible)?

PAUSE

#1: Ah. . . He's standing away on the left of the object. . only. . . I can't tell which side of the object.

PAUSE

+14 #1: I see. . . what appears to be like, like. . . poles fastened together. Thick poles, like telephone poles stacked. Different sizes fastened together.

PAUSE

+15 I sense ice cream. I sure don't know why, but I sense ice cream.

If only. . . way back. . .

PAUSE

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#1: I feel like my perspective is different from normal like I'm smaller.

PAUSE

I see a . . .

#28: Go on.

PAUSE

+16 #1: I see flowers.

PAUSE

Big flowers.

PAUSE

I see a . . . long, long low building. But no windows. There's a . . . part of another building. There's two buildings.

#28: Where is #20.5 in relationship to you?

#1: He's. . . He's. . . in the front. He's in the front. He's in the front. He's by a . . . He's by an overhang. An angular overhang. It's lit up. The building's lit up. The front.

+18 #28: Describe the front to me.

PAUSE

#1: I. . . . Square, glass, black glass. Two double doors. Green and black. . . White stone holding the overhang up. White concrete. . . . #20.5 is walking to the end of the building.

PAUSE

+20 Strange design to the roof. . . Can't. . angles. I see angles. And a star. . . This. . This place is. . . part of a lot of buildings.

PAUSE

Long. . . long. . edge. . roof. I don't know. No. . no windows. On the side, no windows.

PAUSE

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#28: Did #20.5 go in this building?

#1: No.

PAUSE

#28: You tell me about the inside of the building.

PAUSE

#1: I see. . . lots of cloth.

PAUSE

I see. . . I see people.

PAUSE

I've been concentrating on that, I can't. . .

#28: Yeah, so there are some people outside, walking
(not audible).

#1: Yeah.

#28: Would you like to take this opportunity to draw
some of the things you've had?

#1: Wait just a minute. There's something I missed.
I've gotta look at.

#28: That's fine.

PAUSE

+23 #1: I see. . some. . low wall.

PAUSE

I see a fire hydrant. But its. . its a funny
color.

PAUSE

#28: Do you need a little more light to draw?

#1: Yeah. Just turn the light on #28.

#28: Okay.

PAUSE

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(DRAWING)

- #1: I see some kind of a funny, a really strange, almost looks like a roof-line, but I can't be sure its a roof. Its just an angular shape like this. And, . . .
- #28: Could you see that. . that shape there, you don't want to label it as being (not audible).
- #1: No. I see this shape.
- #28: Okay. Fine.
- #1: And. . . I sense that its a . . a certain color, I can't. . green and black. For some reason, green and black. And I saw a like a scallop pattern only it was like mini-scallop patterns, like a flower. . . And, the clearest thing I saw was a . . what looked like a shimmering bubble. Type thing. . Only it was in a well defined frame. It had like a . . piece coming out like this. I couldn't travel up the piece for some reason but . . . it was like this was all silver and shimmering like in the light. And it had a cross-hatch design across it. The star pattern. . . Which could of been part of the shine effect, I don't know.

PAUSE

- #28: Yeah. What. . do you have a perception of size to this?
- #1: It was large, but I perceived myself as being very small. For some reason.
- #28: Okay.
- #1: Like I was seeing this. . all these things from what appeared to be the side of a . . it appeared to be the side of a building of some sort, going away from me in perspective. This way.

PAUSE

With the corner. . and just. . no windows. Just blocks. . And I felt like I kept falling away from this. There was a walk here in the front. Some sort. . And, there was a . . very definitely a building overhang that looked like this with a . . this sort of thing on concrete.

PAUSE

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#1: I could like see the bottom part of two double doors. Here. But then that went away. I couldn't tell if this was part of the (not audible). I sense that there was two buildings interconnected.

That would be fastened together, having a common wall.

PAUSE

I saw. . I definitely saw a very tall stand. . . sort of affair with a plant, you know, growing on it. Very tall, you know, a vine type plant.

#28: Um hm.

#1: And it had the . . . it had this kind of leaf. Only the leaf was very, very dark green on the outside edges and dark green here, but a very, very light, light color in the center.

#28: Um hm.

#1: The whole plant's sort of . . The plant was like sort of a silver type. . . sort of a very light colored plant. It was very tall. Four feet. And flowers, I saw some. . multi-colored flowers. Red. . . flowers. And, yellow flowers. Just a profusion of flowers. And I sense cloth but a lot of cloth. But I can't define where I saw it. I just sense that there was cloth. That this was cloth. Maybe cloth.

#28: Several times you mentioned people. What. . I didn't know what you were talking about. People walking outside the door or whether you were talking about your perceived people at the target.

#1: There are people inside the target. And they are. . you know, they work there. I sense like three people.

#28: And yet, you tell me that #20.5 didn't go inside.

#1: No. No he didn;t go into the building. This. . This I had another aspect of and it was like a . . like an inverted. . soup ladle type affair. . with the lip. I don't even. . design it this way. It was like, sort of like looking underneath the silver.

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#28: Um hm.

#1: The reflective portion. This part here was very undefinable. It was like a shimmering. Like quick silver. Like looking at quick silver.

#28: Um hm.

#1: I don't know if this is a design or a roof. I sense that it was large like a roof but it wasn't a roof. Or it might have been a roof. But this design was very prevalent. The. . the angles, you know, the. . . like looking under the eaves of a . . you know, looking up under here. Like, if you could say that if it was ribbed, it would be ribbed like this. You'd be looking up under it. This being the front edge. That kind of a thing. But, I don't. . I don't have any idea what could have been.

PAUSE

I had a . . I had some problems because I kept. . It was like I was falling away from it. You know, like I was standing across the street and then when I. . the harder I concentrated the farther I would fall away from it. And. . I had a lot of problems with concentration today. The people walking around in the hallway seemed to bother me.

It was like in a circle. . .

TURN OVER TAPE

Like a more refined closer together edges than this. I kept trying to go back to this and I kept getting a . . sort of a . . you know, it would sort of get smaller and just kind of (not audible) away. Like a ruffle. Almost like looking down a line of a ruffle wrapped around something. And the poles. I saw some poles. They were like different size poles. They were like tied. Tied together.

#28: And you called these telephone poles?

#1: Yeah. But I don't know why. Its like the telephone poles tied together.

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#1: And a stone wall. I saw a stone wall that went around this. . . you know, corner of the building.

PAUSE

These might not have been telephone poles. That's my interpretation, I think. These looked like telephone poles, tied together. But they could have been. . . a bundle of sticks, you know. But they were symmetrical you know, they were nice and cylindrical in shape. And they were definitely brown. That's probably why I . . . I analyzed telephone pole. They were definitely brown, but they were smooth. Smooth. They were very smooth. So they are probably not telephone poles. That's my analytic side.

#28: Okay.

#1: And the ends were. . . were round like you know. They had a definable top but they were. . . rounded more than, you know, they weren't cut off like you would cut, they were rounded.

#28: Okay.

A couple of times you had perception of where #20.5 was, can you put a couple of X's in front of a few of your drawings to see where you perceived him to be in relationship to some of these things? Can you tie any of these things together?

PAUSE

#1: This I sense was over here but not part of this building.

#28: Um hm.

#1: That, I don't know where that was.

#28: Okay.

#1: None of the flowers.

#28: Okay.

#1: This I sense was either on or in the building.

PAUSE

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#1: I hesitate to say that because I'm not even sure I was at the building when I saw that.

#28: Okay. That's fine.

#1: #20.5 was to the front left of this.

#28: Okay.

#1: And he was to this side of the building.

#28: Okay.

PAUSE

#28: Well, you've given me some good interesting drawings here. Do you have anything else you want to add before we go look at the target?

#1: No. I have a real interest in seeing what this is. That shimmering silver.

#28: Okay.

#1: That appeared to be about the most clear thing. This was the second thing I saw, I believe. It was not very clear. But this was very clear.

Different, angular type. . . .

#28: Okay. Before. . . before we conclude then, let me ask you a couple of your perception things that you said you perceived yourself to be small. Now, the way you draw this building obviously, the way I look at it is you're in a position in space up here looking down at that building.

#1: Right.

#28: Over here do you have any idea of where you were in space when you looked at this?

#1: Going around it.

#28: Okay, were you?

#1: And under it. I was just moving all around it and I felt like I was very, very small and, and. . . this thing never changed in size. Just that I was very

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small and that was . . . it was either resting flat on something, . . . yeah, it was resting flat on something. This an. . . This view was resting flat on something.

#28: Okay.

#1: But I'm not sure about this here. This was like I was in free space.

#28: Okay.

#1: This appeared to be in free space. This moving.

#28: Okay.

How about these bundles? Did you get that. . did you perceive yourself to be at ground level or were they free space objects, or?

#1: No. This was like looking from free space. I couldn't see any bottom.

#28: Okay.

#1: I don't know if that. . This was at ground level . . . They are possibly sticking in the ground.

#28: Okay.

#1: But. . . that doesn't make any sense either.

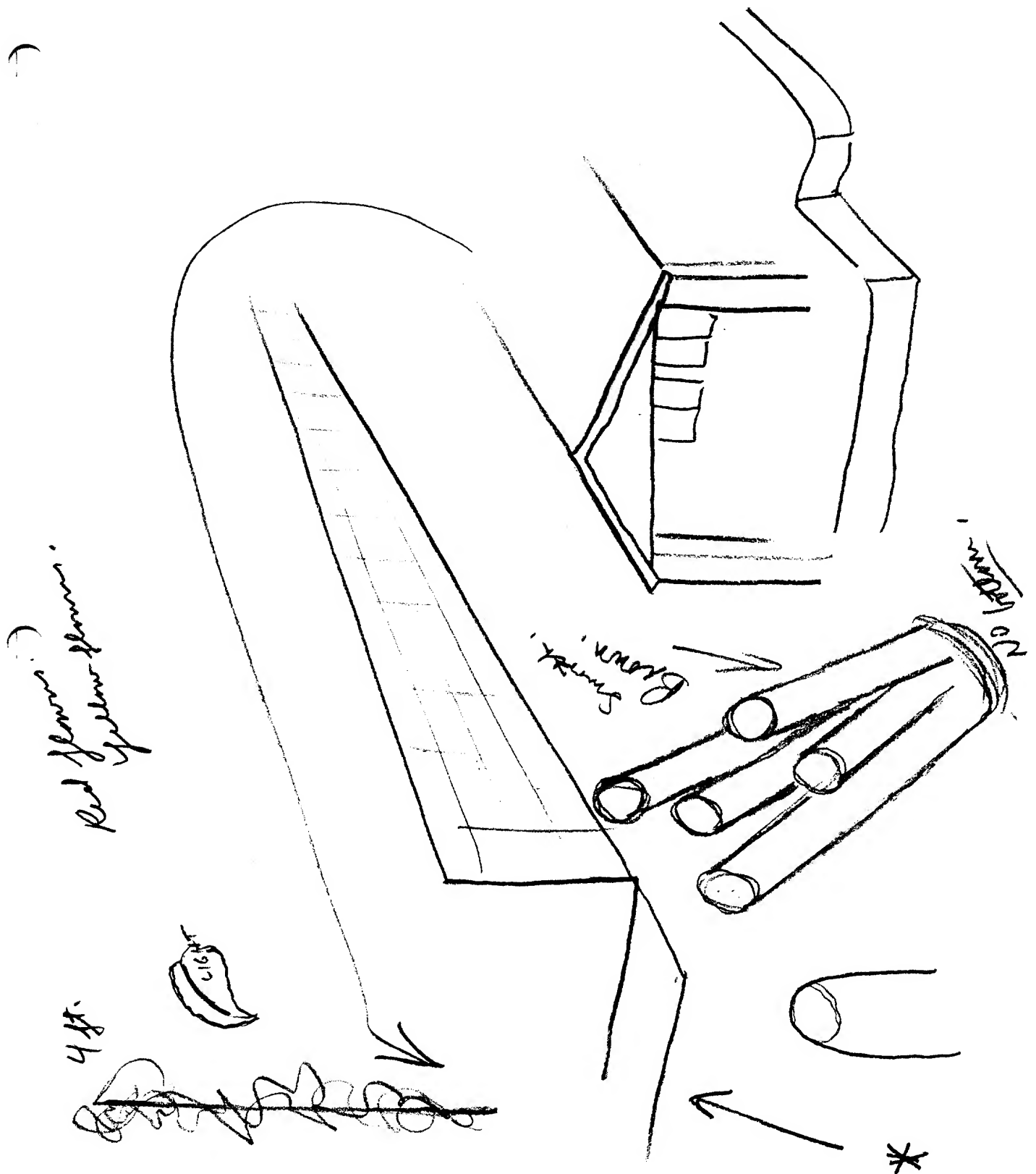
#28: Okay. Is there anything else you think you want to add now?

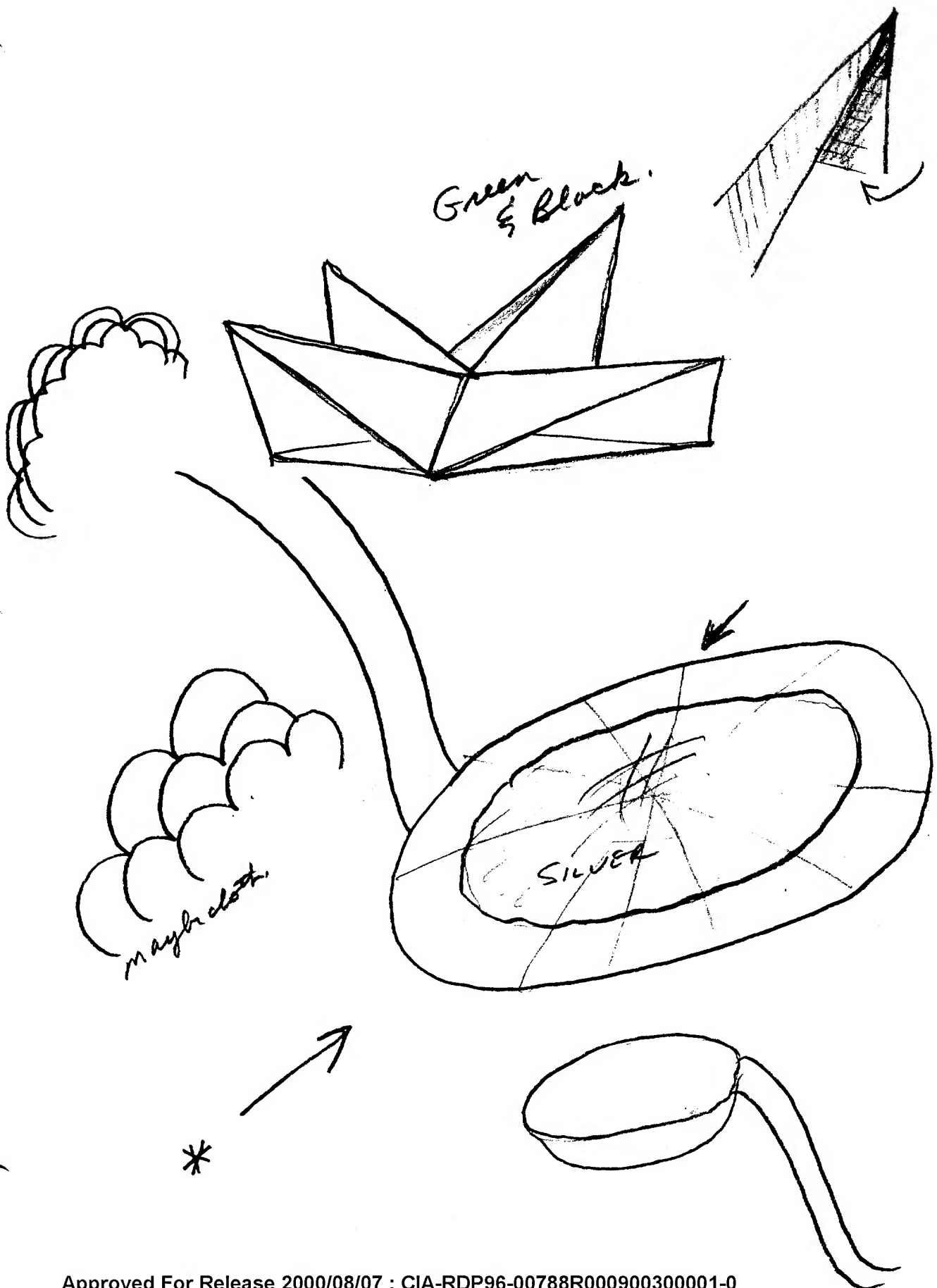
#1: No. This is about all I can get really.

#28: Okay, fine.

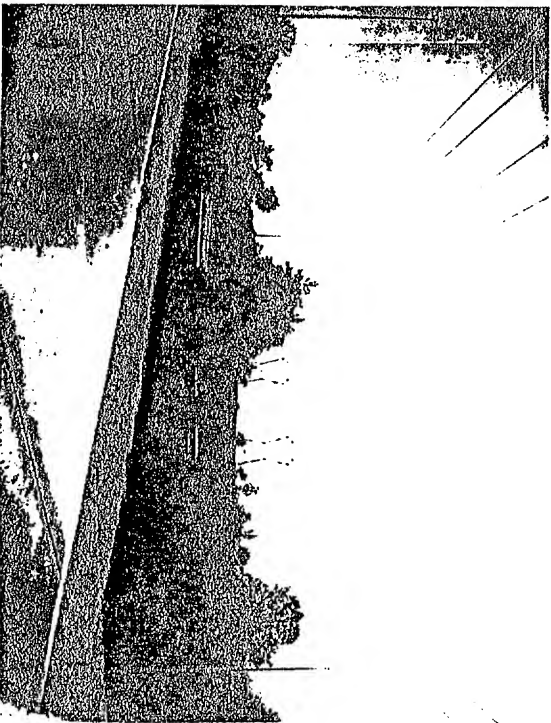
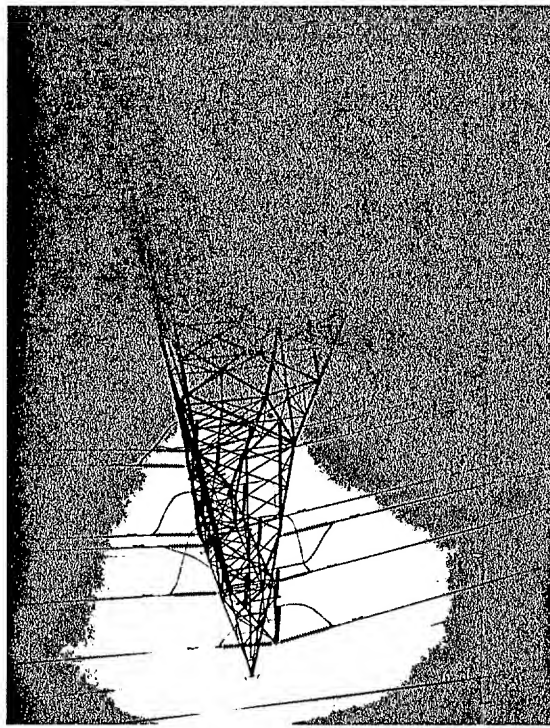
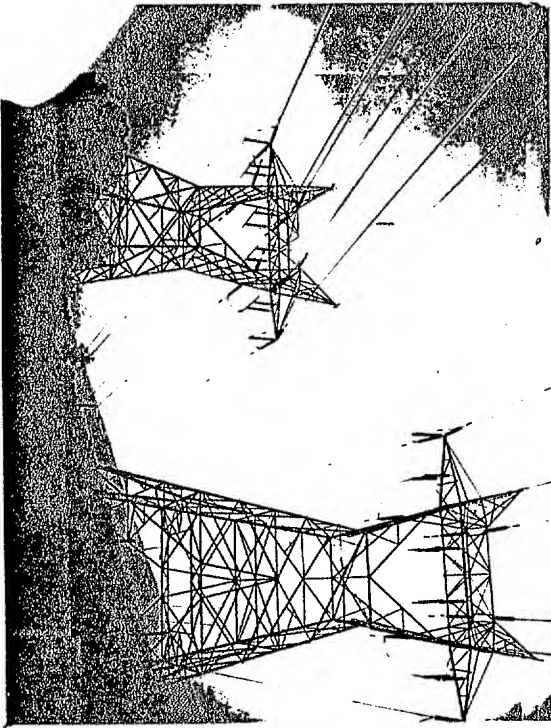
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TAB A





TAB B



TAB C

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXXIV

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #1 was generally satisfied with his session. He feels he needs more practice (more sessions) so he can refine his impressions and increase the resolution of his images.
3. (S) #28 perceived that #1 was nervous during this session and unable to concentrate as well as he has done in the past. #28 and #1 continue to work well together.